

# THE YOUNGER SET



SOME of the talent which Decca employed to good use in "Genie the Magic Record" reappears in "The Little Tune That Ran Away" (DU 90023 A, \$2, unbreakable). Robert Hilliard and Simon Rady are among its writers, and the performer is once more Peter Lind Hayes, who recreates the story of the little tune in search of understanding with deft charm. The story is interesting, the background music good. Also from Decca is a new Danny Kaye record, "The Little Fiddle" (DU 8806, \$2, unbreakable), which is based on a scene from "The Secret Life of Walter Mitty." Kaye has plenty of opportunity here for mimicry, and the results are, naturally enough, quite funny.

Not being able to find the right words to describe "The Eager Piano" (Col. Set M.J. 43, \$1.75)—or at least, not better ones than are offered in description of the album—we pass along a synopsis prepared by Columbia:

This is the story of the birth, growth, and adventures of a piano—an eager piano which wanted to play in Carnegie Hall. The piano is bought for a little boy . . . but the boy and his piano practise so hard for the big event that the over-anxious piano has a nervous breakdown and cannot play. . . . It looks as if the piano is to have a sad ending to its life, but there is a wonderful surprise in store for it and for you when you hear the records. . . . This charming and unusual story, which will be enjoyed by children from eight to eighty was first presented on a network radio program called "Hollywood Story." . . . It will prove of particular value to boys and girls who are learning to play the piano . . . an important part of the "Eager Piano" is the music



which consists of brief excerpts from compositions in the standard repertory.

We can only add to this that we found the story absurd, and the use of such dialogue as "homeless hobo living in a second-hand furniture flop house" hardly educational for the young mind. Most important, the musical value imputed to the brief snatches of Beethoven, Mozart, Debussy, etc., played in undistinguished style, can exist only in the mind of the scenario writer. If the record companies are sincere in their desire to help the child studying the piano or the violin, why not an album of some of the shorter works for these instruments played by the finest artists they have?

A piano more in tune with the times is to be found in "Said the Piano to the Harpsichord" (Young People's Record 411, \$1.57, unbreakable). It is instructive, musical and entertaining;

and its contrast of the two instruments can surely add to a child's fund of been well-written by Prof. Douglas Moore, and the musical performance is also of proper quality.

In songs, the month offers a new group of A. A. Milne (Decca DU 90028, \$2, unbreakable), this time by Frank Luther, who has been singing these songs on records for upward of a decade. These "Winnie the Pooh" excerpts include such favorites as "Buckingham Palace," "Four Friends," "Vespers" and "The King's Breakfast," all in the admired settings of Fraser Simpson. As before, Luther has a genial way with this material, and it is better reproduced here, of course, than in the past. In passing, it may be mentioned that Gene Kelly does a fine job with some of this material in his "When We Were Very Young" collection (Columbia MJ 42, \$1.75). Finally, there is a good Will Geer disk of "Chisholm Trail" (Y.P.R. 409, \$1.57). It tells of the early days of cowboys herding their cattle along the Chisholm trail, with Geer delivering the story in crackerbarrel style and Tom Glasser vocalizing in his pleasantly appealing manner.

MARIE L. MUTCH.

## RECORD MART

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COLLECTORS OF ARTIE SHAW, ATTENTION. Offer two rare items—"Begin the Beguine" on Musicraft record now withdrawn; and "Any Old Time" with Billie Holiday chorus, on Bluebird, also withdrawn. Offer must be good. Box R11.

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# Recordings Reports on Current Pop Releases

PERFORMER, SONG, DATA	REPORT
Beneke, Tex: "Beyond the Sea." Victor 20-2691, 75¢	Conventionalized but pleasant American vocal and dance version of Charles Trenet's fine French song favorite, "La Mer." The master's own is preferable.
Cole, Buddy: "Keys to Romance." Capitol album BD-63, \$3.91	Another of the increasingly numerous "piano-with-rhythm" packages which feature tasteful, clean piano playing, and little definable as inspiration. Obviously designed as innocuous background music, thus making content a secondary factor.
Como, Perry: "Haunted Heart." Victor 20-2713, 75¢	Sturdy balladeering by Como of the "plug" tune from "Inside U.S.A." Not the grandest Schwartz tune, but superior to most of the ballads going the phonographic rounds these days. Como sings it with fine gusto, and a neat turn of style.
Goodman, Benny: "Give Me Those Good Old Days." Capitol 15044, 75¢	Save for the label, one wouldn't suspect this to be the work of the one-time King—unless one remembered that he has an affection for these corny take-offs (assuming it is meant as a take-off). With it is a revival of one of his old-time fancies, "You Turned the Tables on Me." It sounded better in the Thirties.
Herman, Woody: "Sabre Dance." Columbia 38102, 75¢	Another instance of everybody making money except Tchaikovsky—in this case Khatchaturian, from whose "Gayne" ballet this is extracted. It is vulgar enough as decorated by the composer for the symphony orchestra; reduced to the hard-hitting devices of the jazz band, it could be another "Bongo Bongo"—something to run from. With it is the English novelty "Swing Low Sweet Clarinet," not too toothsome either. Judgment on the new Herman band will have to be deferred until something more usual is at hand.
Ingle, Red: "Cigarettes, Whiskey, and Wild Wild Women." Capitol 15045, 79¢	Assisted by his "Might and Main Street Choral Society," Maestro Ingle effects a hilarious satire on the backwoods revival meeting. With a sense of the fitting, Capitol gleefully labels the results "Outdoor Chamber Music." On "Pearly Maude," despite the antics of a singer named Mlle. Fifi Y'Okum, everybody tries a little too hard for laughs.
Kyser, Kay: "Friendship." Columbia 37962, 75¢	Efficient revival of Cole Porter's assault on human amity (originally found in "Du Barry Was a Lady"), done with comic impropriety. Also a revival on the other side, this time the jaunty "Strip Polka."
Lunceford, Jimmy: "I Love You." Columbia 38097, 75¢	Reissue of the grand old 1922 tune (the Thompson-Archer version of the most potent three words in the language), as rendered in 1939 by the sumptuous band of the late Lunceford. The vocal is somewhat on the lavender side, but the rich baritone saxophonizing of Earl Carruthers is more than enough excuse for recommending the side.
Marais, Josef: "Songs from the Veld." Decca 302, \$2.87	Purists may object to including Marais in this category, but the quality of his work is recommended to anyone who likes good tunes, well sung. For those to whom they are unfamiliar, they may be described as a blend of folkish, out-of-door material with a little musical sophistication. Marais is a distinctive personality who has given something to the phonograph which is completely his own.
Powell, Dick: "Souvenir Album." Decca 608, \$3.91	The current tough guy, Powell, is hardly even suggested by these sides, mementos of the days when he was a romantic baritone on the Warner lot. The singing is pleasantly unpretentious, but the material includes only two durable tunes—"Shadow Waltz" and "I Only Have Eyes for You."
Shore, Dinah: "What's Good About a Goodby?" Columbia 38094, 75¢	About the best of Harold Arlen's tunes from the film "Casbah," it is sung with charming effect by Miss Shore. However, it attempts the extended musical form which Arlen handled so well in "Old Black Magic," without as much success.
Stevens, Risé: "Bless this House" and "Through the Years." Columbia 4510, \$1	An arduous exercise in domestic piety (the theme music of the eminent mezzo's radio program) and an over-sentimental rendering of Vincent Youmans's plentifully sentimental ballad. Stevens is more relaxed in the latter than in the former, but it is recommended only to her fans.

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